LOYOLA UNIVERSITY BULLETIN

Volume XXX September, 1948 No. 8

COLLEGE OF MUSIC

SESSION BULLETIN
AND ANNOUNCEMENTS

1948-1949

LOYOLA UNIVERSITY
6363 St. Charles Avenue
NEW ORLEANS 18, LA.

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Vol. XXX September, 1948 No. 8

Published in the months of March, April, May, July, August, September, November, and semi-monthly in June.

Entered as Second-Class Matter April 27, 1925, at the Post Office at New Orleans, La., under the Act of August 24, 1912.

Loyola University, Incorporated April 15, 1912. Authorized to grant degrees by The General Assembly of Louisiana for the year 1912.

The Legal and Corporate Title of the University is
"Loyola University, New Orleans"

All donations, endowments, legacies, bequests, etc., should be made under this title.

Ad Majorem Dei Gloriam

LOYOLA UNIVERSITY

COLLEGE OF MUSIC

SESSION BULLETIN
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The College of Music of Loyola University is a member of the National Association of Schools of Music and is accredited by that organization. The requirements for entrance and for graduation as set forth in this catalogue are in accordance with the published regulations of the National Association of Schools of Music.

6363 St. Charles Avenue
NEW ORLEANS, LA.

1948 - CALENDAR - 1948

JANUARY

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1949 - CALENDAR - 1949

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25	26	27	28	29	30	31

SESSION CALENDAR—1948-1949

FALL SEMESTER—1948

July 17.....Entrance Examinations.

September 7.....9:00 A.M. to 12:00 M.—Registration for Entering Freshmen.

1:00 P.M. to 5:00 P.M.—Placement Tests for Entering Freshmen.

1:00 P.M. to 4:00 P.M.—Registration for Second Semester Freshmen.

September 8.....9:00 A.M. to 12:00 M.—Registration for Sophomores and Juniors. Placement Tests for Entering Freshmen.

1:00 P.M. to 4:00 P.M.—Registration for Sophomores and Juniors. Placement Tests for Entering Freshmen.

September 9.....9:00 A.M. to 12:00 M.—Registration for Seniors.

10:00 A.M—Convocation for Entering Freshmen.

7:00 P.M. to 9:00 P.M.—Night School registration.

September 10.....9:00 A.M. to 12:00 M.—Completion of registration for Entering Freshmen.

7:00 P.M. to 9:00 P.M.—Night School registration.

September 11.....Examinations for removal of conditions incurred in the Summer Session.

September 13.....Fee for late registration. Day and Night classes begin.

September 18.....Latest date for registration or schedule adjustments.

September 23.....8:30 A.M.—Mass of the Holy Ghost.

September 25.....Latest date for filing applications for graduation in May.

November 1.....All Saints Day. University holiday.

November 2.....Mid-semester examinations begin.

November 17-20...University Retreat.

November 25-27...Thanksgiving holidays.

December 8.....Feast of the Immaculate Conception.

December 22.....Christmas vacation begins after last scheduled class.

1949

January 3.....Classes resumed.

January 18.....Final semester examinations begin.

January 29.....Fall Semester ends.

SPRING SEMESTER

January 31.....Semester registration for Day and Night Schools. No classes.

February 1.....Fee for late registration. Day and Night classes begin.

February 5.....Examinations for removal of conditions incurred in the Fall Semester. Latest date for registration or schedule adjustments.

Feb. 28-March 1...Mardi Gras holidays.

March 22.....Mid-semester examinations begin.

April 1.....Theses due for graduation in May.

April 13.....Easter holidays begin after the last scheduled Day class.

April 19.....Classes resumed.

May 16.....Final semester examinations begin.

May 26.....Ascension Thursday. University holiday.

May 29.....Baccalaureate Services.

May 30.....Award Night.

May 31.....Commencement Exercises.

June 10-11.....Summer School registration.

COLLEGE OF MUSIC

BOARD OF DIRECTORS OF THE UNIVERSITY

Rev. Thomas J. Shields, S.J., A.M., S.T.L., *President*
Rev. A. William Crandell, S.J., A.M., *Vice-President*
Rev. Thomas A. Carey, S.J., A.M., *Secretary*
Rev. Theodore Ray, S.J., A.M., *Treasurer*
Rev. William D. O'Leary, S.J., A.M., M.D.

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Rev. Lester F. X. Guterl, S.J., A.M., *Assistant Dean*

SCHOOL OF LAW

Law Building

Rev. Louis T. Twomey, S.J., A.M., S.T.L., *Regent*
Vernon X. Miller, A.B., LL.B., J.S.D., *Dean*

SCHOOL OF DENTISTRY

Bobet Hall

Rev. William D. O'Leary, A.M., M.D., *Regent*
Thomas D. Speidel, D.D.S., M.S., *Dean*

COLLEGE OF PHARMACY

Bobet Hall

Rev. James F. Whelan, S.J., Ph.D., *Regent*
John J. McCloskey, M.B.A., R.Ph., *Dean*

COLLEGE OF MUSIC

Ronald McDonald Hall

Rev. George A. Francis, S.J., Sc.D., *Regent*
Ernest E. Schuyten, Mus.D., *Dean*

COLLEGE OF BUSINESS ADMINISTRATION

Rev. Joseph A. Butt, S.J., A.M., D.D., *Regent*
Mr. John V. Connor, Ph.D., *Dean*

OFFICERS OF ADMINISTRATION

Rev. Thomas J. Shields, S.J., A.M., S.T.L.,
President of the University

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Rev. G. A. Francis, S.J., Ph.D., *Regent*

Ernest E. Schuyten, Mus.D., F.N.C., *Dean*

Mrs. Ethel Gillin, A.B., *Registrar of the College of Music*

Miss Carmel V. Discon, A.M.,
Registrar of the College of Arts and Sciences

Mr. Guy J. Knobloch, *Bursar of the University*

OFFICERS OF INSTRUCTION

Ernest E. Schuyten, Mus.D. Dean of the College of Music

Dean of School of Music and Professor of Violin, Theory and Composition (1932).—Graduate Royal Conservatory, Brussels, 1900; Royal Conservatory, Antwerp, 1903; Mus. D., New Orleans Conservatory, 1924; Fellow of the National College, Dominion of Canada 1931; Artist Teacher, Louisiana State University, 1932-33; Conductor, New Orleans Symphony Orchestra, 1917; President, New Orleans Conservatory of Music and Dramatic Art, Inc., 1940. Member of the National Association for American Composers and Conductors. Member of the Composers and Authors Association of America.

Madeleine Beckhard

Chorus Director and Instructor of Piano (1946).—Graduate (Cum Laude) State College, Vienna, Austria and Staatsakademie für Musik und Darstellende Kunst, Vienna. Teacher's certificate Musik-paedagogisches Seminar and Dept. for Church and School Music, Vienna. Two years head of Music Dept. Sacred Heart College, Grand Coteau. Chorusmaster New Orleans Opera House Association, 1947.

Guy F. Bernard, Mus.M.

Professor of History and Piano (1936).—B. Mus., Loyola University, 1935; Mus. M. Eastman School of Music, University of Rochester, 1938.

Jane Euphemie Blanc, B.Mus.

Instructor in Theory (1945).—B. Mus., Loyola University, 1945. Member of Phi Beta, National Music Fraternity.

Mildred Cazenavette, B.Mus.

Instructor in Theory (1936).—B. Mus., Loyola University, 1935.

Nettie Hans Bernard, B.Mus.

N. O. Conservatory of Music; Diploma in Piano awarded by Rudolph Ganz; B.A., Newcomb College; Member of Phi Beta, National Music Fraternity.

Joseph H. Bloemer, B.Mus.

Instructor of Piano. Loyola University Graduate 1947; Member of Alpha Sigma Nu, Honor Society and Loyola University Alumni Assn. Winner of N. O. Symphony auditions 1943; Awarded Phi Beta Plaque 1947.

Charles E. Chambers, B.Mus.

Instructor in Piano.—B. Mus., Loyola University 1941; Piano with Corinne Mayer, New Orleans; Post-graduate work at Loyola; Choir Director and Accompanist.

Margaret B. Cocke, B.A., B.Mus.

Instructor in Piano and Music Pedagogy, B. A., S. Carolina University 1906; B.Mus., New England Conservatory 1908; Post-graduate work Julliard School of Music, N. Y., Chicago College of Music Master classes under Rudolph Gans. Dean of theory at Brenau College Conservatory, Gainsville, Ga., 1920 and Chicora College, Columbia, S. C., with Henry Bellamann.

Dean, W. A., B.A.

Instructor in Voice (1946).—Bachelor of Arts Degree, Hendrix College, Conway, Ark., 1947. Two years Graduate work, Louisiana State University, Baton Rouge, Louisiana. Holder of Graduate Fellowship in School of Music. Voice study with Pasquale Amato, 1937-1938. Winner of three year Fellowship, Juilliard Graduate School of Music, New York City. Graduated 1942. Voice study with Madame Anne Schoen-Rene. Leading Operatic Roles. Two years soloist, St. Thomas Church, Fifth Avenue, New York City. Soloist, New York Oratoria Society.

Maurice Dumesnil

Visiting Artist Teacher—Piano.—As a concert artist Mr. Dumesnil has given recitals and appeared with orchestras all over Europe and the United States. He has made several tours of South America where he has given hundreds of recitals. As a teacher he also has international prestige.

Mr. Dumesnil, through his popular page in the Etude, "The Teacher's Round Table," has become advisor to thousands of music teachers in this country and abroad.

Ferdinand Dunkley

Professor of Organ, Theory and Composition. Fellow of the Royal College of Organists, London; Prize winner for Orchestral suite, London; American Guild of Organists; studied at Royal College of Music, London; Certificate in counterpoint, Trinity College, London.

Otto Finck

Instructor of Cello and Bass. Received degree from Conservatory of Music in Strassburg, Germany, 1891 under Dr. P. Roth and Director Franz Stockhausen. 1892 studied with Jule Delsard of the Conservatory of Paris.

Gladys Fisher Gay, B.Mus.

Instructor of Piano.—B. Mus., New Orleans Conservatory of Music and Dramatic Arts, Inc., 1932; Lena Little Medal, 1932.

Justus Gelfius

Instructor in Flute.—Graduated Conservatory of Leipzig under the direction of Carl Reincke, Arthur Nickisch—1903-08. First and Solo flutist Leipzig Philharmonic under Hans Sitt 1908-10. First flute, Vienna Conyestversin under Ferdinand Loeve 1909-10. First flute Royal Theatre Karlsruhe under Felix Mottle 1910-12. Professor of flute Royal Conservatory Stuttgart.

Paul Guma, B.Mus., M.M.

Instructor of Clarinet.—Received B. Mus., 1939 L. S. U., Masters degree 1941 L. S. U.; Studied under Victor Polatschek and Paul Minart of the Boston Symphony Orchestra, and Augustin Duques of the N. B. C. Symphony. Affiliated with New Orleans Symphony Orchestra, New Orleans Opera Orchestra and Petit Theatre Orchestra.

Helen Enser Hall, B.M.E.

Instructor of French horn (1946).—B. M. E. Loyola University, 1941. Studied French horn with Joseph Franzl, Institute of Musical Art and Juilliard School of Music; diploma and the Post Graduate Artist Teacher's diploma. B.Mus. in Education, Loyola University. Graduate work Columbia University.

Dorothy Brumfield Hulse, B.Mus.

Instructor in Voice (1945).—B. Mus., Loyola University, 1944.

George A. Jansen

Instructor of Trumpet.—Awarded N. Y. Philharmonic Scholarship for study with Wm. Vacchiano. Solo trumpet N. Y. Philharmonic Orchestra 1940. In 1942 won a scholarship for study at the Julliard School of Music and in 1943 a scholarship at Columbia University for orchestra and band work.

Mittie Kern Kirst, B.Mus.

Instructor in Violin, Piano and Theory (1945).—B. Mus., New Orleans Conservatory of Music and Dramatic Art, Inc., 1930; Teacher of Music in the New Orleans Public Schools, 1925-1935.

Orval Klopp, B.Mus.

Instructor in Piano. B. S. in Music from Lebanon Valley Conservatory of Music (1940).—Anville, Penna. Piano with Nella Miller, Juilliard Institute of Music, N. Y.; Four years of concert work serving with the Special Service Division of U. S. Army.

Eugenia Tebault Passera, B.Mus.

Professor of Piano (1936).—B. Mus., Loyola University, 1936; Member of Phi Beta, National Music Fraternity.

Ella de los Reyes, B.Mus.

Professor of Violin and Theory (1932).—B. Mus., New Orleans Conservatory of Music, 1927; Diploma for Violin awarded by Eugene Ysaye, 1922; Member of Phi Beta, National Music Fraternity; Lena Little Medal, 1927.

Elizabeth Bittenbring Schwartz, B.Mus.

Instructor of Piano, B. Mus., Loyola University 1943.—Member of Phi Beta National Music Fraternity.

Madame Marguerite Castellanos Taggart

Instructor of Lyric Diction.—Madame Marguerite Castellanos Taggart received her musical education principally in the City of New York. In Paris she studied to perfect her diction and coached French modern songs with Madame Malnory Marseillac, head of the Voice Department of the Schola Cantorum of Paris. In New York she studied with Paul Reimers of The Julliard Institute, and in Rochester with Adelin Fermin of The Eastman School of Music and Miss Lucy Call.

She was for several seasons Head of the Department of French Lyric Diction at the University of Rochester Institute of Musical Art and for two years in the Faculty of the Eastman School of Music in that same capacity.

Anna Kern Templeman, B.Mus.Ed.

Instructor of Public School Music and Methods (1945).—B. Mus. Ed., New Orleans Conservatory of Music and Dramatic Art, Inc., 1925; Music Supervisor in the New Orleans Public Schools, 1919-1934.

Mary A. Tortorich, B.Mus.

Instructor of Voice.—B. Mus., Loyola University 1942. Opera Work-shop at the Julliard School of Music, Summer 1945. Opera Coaching with Fritz Mahler. Dramatic Studies from Desire Defrere in N. Y., 1945. Associated with New Orleans Opera for Opera coaching with Walter Herbert.

John B. Whitlock, M.A.

Instructor of Instrumental Methods and Wind Instruments (1946).—B. Mus Ed., Southern Illinois State Normal University, 1937; M. A. in Music, State University of Iowa, 1941.

Elisabeth Wood

Professor of Voice (1932).—Studied under Robert Lawrence, Florian Schaffter, New Orleans; Isadore Luckstone, Louis Koemmenich, New York; New York debut, 1918; concertized twelve years; appearances with New York Philharmonic, Damrosch Orchestra, Baltimore Symphony; Contralto Soloist, West End Synagogue, New York City; First Dutch Collegiate Church. Brooklyn, N. Y.

GENERAL STATEMENT

History The New Orleans Conservatory of Music and Dramatic Art was founded in 1919 by Dr. Ernest E. Schuyten, who realized the need for a specializing school in the city of New Orleans. Dr. Schuyten was aided and supported in his undertaking by a number of leading teachers of New Orleans.

In September, 1932, the New Orleans Conservatory of Music and Dramatic Art affiliated with Loyola University and became the College of Music of Loyola University.

ENTRANCE PROCEDURE

Method of Admission Graduation from an accredited high school, or an equivalent of fifteen units, is required. Of these fifteen units of high school work, three must be in English, two in foreign languages, one in mathematics, one in science or history and eight in elective subjects. Of these eight elective units, five must be chosen from academic subjects. The remaining three units may be in music or other free electives. Any deficiency in high school credits must be made up during the first year of the degree course.

Entrance Examination The Musical preparation required for admission to the degree courses, whether or not expressed in terms of units accepted for High School graduation, includes a knowledge of elementary theory which should embrace, notation, keys, scale construction in both Major and Minor modes and intervals.

Students desiring to enter the Freshman class will take a placement test before matriculation. The test will be in Theory of Music and Applied Music.

If the applicant lacks sufficient knowledge or cannot satisfy the prerequisites as set forth in the description of the courses, he will be assigned to the courses marked "X".

Date of the placement tests in music will be early in September. The exact date may be obtained from the Registrar of the Music School.

When a student passes the final tests in Theory "X" he will be admitted to the Sophomore year without any further examination.

Conditional Entrance Students lacking required High School units in one or two subjects may be accepted in the College of Music if they show sufficient musical talent, but all deficiencies must be removed within the first school year.

Advanced Standing Advanced standing in certain courses may be given after examination only. Advanced standing carries credit, but not quality points. Students availing themselves of such privilege are not allowed to substitute the next higher course that year.

Transfer of credit is accepted only from institutions of collegiate standing and from approved conservatories which grant degrees.

COURSES OFFERED

1. A four-year course leading to the Degree of Bachelor of Music:
   (a) With Voice as a Major.
   (b) With an Instrumental Major.
2. A four-year course leading to the Degree of Bachelor in Music Education.
3. Musical training for special students.

Classification Of Students Students in the College of Music are classified as follows:

(a) **Regular Students** Candidates for a degree, who take 12 semester hours or more per semester.

(b) **Special Students** Those who are taking only applied music or certain theoretical courses without intention of working for a degree.

(c) **Part Time Students** are those who take less than 12 semester hours, but intend to obtain a degree.

A special student must take the examinations in classes in which he is enrolled.

Minimum Residence No candidate will be recommended for the Bachelor of Music degree who has been in residence at this University less than one academic year and who has earned while in residence less than thirty-two hours of credit, which must include courses in theory and applied music.

FEES AND TUITION

University Fees: Placement test for Arts courses $10.00. Matriculation Fee $5.00. Registration Fee $10.00. University Activity Fee $10.00. Library Fee $2.00. Deposit for cap and gown — seniors $30.00. Graduation Fee $25.00.

Fees for the Arts and Sciences $5.00 per semester hour.

Fees for Theoretical courses in Music, per year $160.00. For part-time students $20.00 per semester hour.

Fees for Applied Music depending upon teacher selected by student. The fee for sixty one-half hour lessons per year will be as follows: either $200.00, or $172.00, or $136.00, or $104.00. For thirty or fifteen one-half hour lessons per year the fee will be proportional to the above.

Fees for instruction with Mr. Dumesnil: Three clinics of three hours each $15.00 (adults), for young students $12.00. Six clinics of three hours each spread over two weeks $25.00. Private instruction: individual $10.00 per hour. Two in class $6.00 per hour; or three in class $5.00 per hour.

Fees for group instruction in Applied Music $50.00 per year.

Other fees and expenses: Rental of piano $45.00 per year. Rental of organ for practice $50.00 per year. Rental and transportation of piano for senior recital $40.00. Cost of books on music will be about $30.00 per year; Applied Music books $40.00 per year, sundries such as reeds, mouth-pieces, etc. $20.00. Fee for practice teaching $15.00.

The following fees cannot be charged to the Veterans Administration: $2.00 for placement test in music courses; $2.00 for schedule adjustment after registration; $5.00 for late registration; $2.00 for examinations taken out of course; $2.00 for condition examinations; $1.00 for second and subsequent transcripts of credits; $2.00 for locker. For itemized detail of all charges, see Charge Slip.

Accounts are payable as follows: Payments will be due in four equal installments on these dates: day of Registration; November 1st; February 1st; and April 1st.

Refund Policy: If a student withdraws within ten days of above dates he will be refunded the amount he has paid for that period; also any advance payment for the remaining periods. However, $10.00 will be deducted from that amount. Items marked "No refund" on charge slip will also be deducted.

Student Housing The University maintains a limited number of rooming houses for the convenience of students wishing to use these facilities. Students may board and lodge only at rooming houses approved by the University authorities. Names and locations of such approved and inspected houses will be furnished by the Assistant Dean.

ADMINISTRATIVE PROCEDURE

A. Relating to Instruction in Applied Music

1. For students majoring in music education, instruction in minor instruments may be given in classes of not more than four students.

2. To earn the required credits a student majoring in Applied Music must take not less than 30 half hours or 15 hours of private instruction each Semester.

B. Relating to Examinations and Grades

1. At the end of each semester an examination is given in each course.

2. Regular or special students expecting to validate their credits in applied music, either for immediate or future application to degree requirements or for transfer to other institutions, must take the examinations. Special or preparatory students who do not take the examinations will be reported Z.

3. The final semester reports are made in accordance with the following system of marking: A, excellent (93%-100%); B, good (85%-92%); C, fair (77%-84%); D, passed (70%-76%); E, conditioned (55%-69%); F, failed (below 55%); FE, failure because of excessive absence; FS, failure because of pre-examination scholastic deficiency; W, withdrew from course with permission; WF, failure because of withdrawal from course without faculty approval. The passing grade is 70%.

4. *Quality of Work* A candidate for a degree must present not only the required character and quantity of work, but he must attain a certain standard of excellence in his work, especially in his major and minor areas of concentration. Hence, the candidate for a music degree must present, in addition to the minimum of 128 semester hours of credit, a minimum of 128 quality points, or an average grade of "C" or better.

Quality points are earned in the following manner: For the grade of "A" in a subject course, the student is credited with three times as many quality points as semester hours allowed for that course; for the grade of "B," twice as many quality points as semester hours; for the grade of "C," just as many quality points as semester hours; for the grade of "D," semester hours are credited, but not quality points; for

the grade of "F," neither semester hours nor quality points are credited, but the semester hours are added as hours attempted in computing a student's standing and credit point ratio.

5. Any student who desires to take an examination from which he was absent must obtain permission of the Dean and obtain from the Registrar a blank form for presentation to the instructor in charge of the course. This blank, when signed, must be filed with the Registrar within one week from the time of the examination.

6. Residence is considered to mean two semesters of study in which not less than thirty-two semester hours of credit have been earned. A summer session of six consecutive weeks in which not less than eight semester hours have been earned is considered as the equivalent of one quarter of a semester.

7. (a) In class subjects such as harmony, history of music, etc., and academic subjects, one semester hour of credit shall be given for one period of recitation (50 minutes) plus two hours of preparation each week for eighteen weeks, inclusive of examinations. In subjects such as ear training, sight singing, dictation, ensemble, etc., where no outside preparation is required, two 50-minute recitation periods per week for eighteen weeks shall be required for one semester hour of credit.

(b) One semester hour credit shall be given for each three hours per week of practice, plus the necessary individual instruction, with a maximum of six semester hours credit per semester allowed for the major subject in applied music. It is understood that the credit is not earned unless the final examination is satisfactorily passed. Students majoring in vocal or instrumental music shall be required to take a minimum of one hour (60 minutes) individual instruction per week throughout each year of residence.

(c) For a student to earn one semester hour of credit during a summer session, he must attend the same number of class sessions and make the same amount of preparation as he would by attending a one hour per week course for one semester during the regular academic year. It is usual academic practice to allow a student to earn one semester hour of credit for each week of the summer session.

8. Examinations will be conducted for students majoring in applied music at the end of the Sophomore year in

order to determine if they have a reasonable chance to succeed in their chosen field of endeavor. At the end of the third year the student is required to give a junior recital. The quality of this recital will be judged by a jury who will decide whether or not the student might be ready for the senior recital the following year.

C. Relating to Attendance

All students must attend regularly classroom exercises, recitals, and University assemblies. They will be charged with all absences except such as are incurred through University action. Students who are absent from exercises on the day preceding or on the day following any college recess or vacation will be marked with two absences for each exercise missed, unless permission has previously been asked for and granted by the Regent.

A student withdrawing from the College during any semester before the final examination forfeits credit for work done in that semester.

There shall be no distinction between "excused" or "unexcused" absences.

Any student incurring more than six absences (in a three hour or more semester course) shall be dropped automatically.

In courses of less than three semester hours the maximum shall be double the number of semester hours, e.g. two semester hour courses, four absences shall be the maximum allowed; in a one semester hour course, two absences shall be the maximum.

Students who have exceeded the maximum number of absences shall have a right to petition the Committee on Attendance, if his class standing is good and a serious reason has warranted *each* absence.

Students petitioning for reinstatement shall do so within twenty-four hours after notification of being dropped is received from the office of the Dean.

The petition must be submitted by letter and include the reason for each absence, giving dates, etc.

While the petition is being reviewed by the Committee on Attendance the student shall be permitted to attend classes on probation.

Extended absences due to sickness must be verified by a doctor's certificate.

Attendance at funerals, weddings, outside work, transportation difficulties, and the like shall not be accepted as excuses for *excessive* absences.

Three times tardy shall constitute one absence.

Students entering class more than five minutes after the starting bell shall be recorded absent.

All candidates must be present at the Commencement exercises and receive their degrees in person. No excuse outside of serious illness attested by a reputable physician will be accepted. The University will not confer degrees *in absentia.*

D. Relating to Discipline

The educational system of this University includes, as one of its most important features, the formation of character. It is expected that each student will be so loyal to the spirit and ideals of his Alma Mater that the exercise of proper self-conrol will come from his own convictions and free determination.

The College rules and regulations are meant as a guide and help to foster that gentlemanly conduct which is presupposed in every Loyola student. *These rules require regular and punctual attendance at all scheduled exercises, obedience to college customs and regulations, serious application to study, and blameless conduct. A student who shows himself deficient in these essential points will be suspended or dismissed.*

The College reserves the right to dismiss at any time a student who fails to give satisfactory evidence of earnestness of purpose and of interest primarily in the serious work of college life. Dismissal may be made without specific charges, and, in rare cases, perhaps on grounds that will seem insufficient to students and parents. The University, in these cases, holds itself to be the more capable judge of what affects the interests of the institution and the student-body.

The fees of such a student will not be returned.

MUSICAL ORGANIZATIONS

Loyola University Symphony Orchestra The University Symphony Orchestra is a complete organization composed of members of the faculty, advanced students, and the alumni. Rehearsals are held every week. Membership

in the orchestra is compulsory upon all students selected by the Dean. It affords them an invaluable opportunity for acquiring the technique of orchestra playing and familiarizes them with the classic and modern repertoire of the orchestra. Advanced students are given the opportunity to appear as soloists with the orchestra.

Loyola University Choral Union In this division all Musical Organizations within the University take part and contribute to the presentation of larger Choral and Symphony works combined.

The Alumni of the University are invited to join this organization.

University Band Membership in the University Symphonic Band is open to the students of the College of Music if they have the required ability and training.

Religious Organization For the purpose of fostering religious faith and fervor, and to encourage ambitious students to spiritual and scholastic leadership, the University Sodality offers many opportunities for personal development, as well as training and practice in social work and religious activity. Weekly meetings are held for the discussion of phases of Catholic life, and bi-weekly the Sodality gathers in Louise Thomas Memorial Chapel to recite the office of the Immaculate Conception and receive Holy Communion in a body.

PART I
PROGRAM OF STUDY LEADING TO THE B.M. DEGREE

DETAILED PROGRAMS OF STUDIES

MAJOR: VOICE

Freshman Year Subjects	Sem. Hrs.
Piano	3
Voice	6
Ear Training 101-2	4
Sight Reading 101-2	4
Harmony 101-2	4
Introduction to Music	2
Repertory	6
Chorus	1
Choir	1
English Composition (En.) 101-2 (S)	6
Language 101-2 (Fren. or Germ. or Span.) (L) (S)	6
Theology-Moral Guidance 103-4(*)	4

(For explanation of abbreviations see Page 20.)

Sophomore Year Subjects	Sem. Hrs.
Piano	3
Voice	6
Ear Training 201-2	4
Sight Reading 201-2	4
Harmony 201-2	4
Keyboard Harmony 201-2	4
Repertory	6
Chorus	1
Choir	1
English Literature (En.) 201-2 (S)	6
Philosophy: Logic, Epistemology 201-2 (S)	4
Philosophy: Ontology, Cosmology 203-4 (S)	4
Language 101-2 (Germ. or Fren. or Span.) (L) (S)	6
Theology: Apologetics-Revelation 205-6 (*)	4

Junior Year Subjects	Sem. Hrs.
Voice	6
Ear Training 301-2	4
Sight Reading 301-2	4
Harmony 301-2	4
Counterpoint 301-2	4
Repertory	6
Chorus	1
Choir	1
Language (Fren. or Span. or Germ.) 101-2 (L) (S)	6
Philosophy. Psychology, Theodicy 301-8 (S)	4
Philosophy: Ethics 311-12 (S)	4
Theology: Dogma-Sacraments 301-2 (*)	4

Senior Year Subjects	Sem. Hrs.
Voice	6
Form and Anaylsis 301-2	4
Counterpoint 303-4	4
Composition 301-2	4
History of Music 301-2	4
Repertory	6
Chorus	1
Choir	1
Italian 101-2 (L) (***) (S)	6
Senior Recital (R)	1
Sociology 101-2 (**) (S)	6
Theology: Sacr. Script.-Marriage 303-5 (*)	4

(For explanation of abbreviations see Page 20.)

MAJOR: PIANO

Freshman Year Subjects	Sem. Hrs.
Piano	6
Ear Training 101-2	4
Sight Reading 101-2	4
Harmony 101-2	4
Introduction to Music 101-2	2
Chorus	1
English Composition (En.) 101-2 (S)	6
Theology—Moral Guidance 103-4 (*)	4

Sophomore Year Subjects	Sem. Hrs.
Piano	6
Ear Training 201-2	4
Sight Reading 201-2	4
Harmony 201-2	4
Keyboard Harmony 201-2	4
Chorus	1
English Literature (En.) 201-2 (S)	6
Philosophy: Logic, Epistemology 201-2 (S)	4
Philosophy: Ontology, Cosmology 203-4 (S)	4
Theology: Apologetics, Revelation 205-6 (*)	4

Junior Year Subjects	Sem. Hrs.
Piano	6
Ear Training 301-2	4
Sight Reading 301-2	4
Harmony 301-2	4
Counterpoint 301-2	4
Chorus	1
Ensemble I	2
Philosophy: Psychology Theodicy 301-8 (S)	4
Philosophy: Ethics 311-12 (S)	4
Theology: Dogma-Sacraments 301-2 (*)	4

Senior Year Subjects	Sem. Hrs.
Piano	6
Form and Analysis 301-2	4
Counterpoint 303-4	4
Composition 301-2	4
History of Music 301-2	4
Chorus	1
Ensemble II	2
Accompaniment I	2
Senior Recital (R)	1
Sociology 101-2 (**) (S)	6
Theology: Sac. Script. Marriage 303-5 (*)	4

(For explanation of abbreviations see Page 20.)

MAJOR: INSTRUMENTAL MUSIC

Freshman Year Subjects	Sem. Hrs.
Piano	3
Major Instrument	6
Ear Training 101-2	4
Sight Reading 101-2	4
Harmony 101-2	4
Introduction to Music 101-2	2
Orchestra or Band or Chorus	1
English Composition (En.) 101-2 (S)	6
Theology: Moral Guidance 103-4 (*)	4

Sophomore Year Subjects	Sem. Hrs.
Piano	3
Major Instrument	6
Ear Training 201-2	4
Sight Reading 201-2	4
Harmony 201-2	4
Keyboard Harmony 201-2	4
Orchestra or Band or Chorus	1
English Literature (En.) 201-2 (S)	6
Philosophy: Logic, Epistemology 201-2 (S)	4
Philosophy: Ontology, Cosmology 203-4 (S)	4
Theology: Apologetics, Revelation 205-6 (*)	4

Junior Year Subjects	Sem. Hrs.
Major Instrument	6
Minor Instrument	3
Ear Training 301-2	4
Sight Reading 301-2	4
Harmony 301-2	4
Counterpoint 301-2	4
Orchestra or Band or Chorus	1
Ensemble I	2
Philosophy: Psychology, Theodicy 301-8 (S)	4
Philosophy: Ethics 311-12 (S)	4
Theology: Dogma-Sacraments 301-2 (*)	4

Senior Year Subjects	Sem. Hrs.
Major Instrument	6
Form and Analysis 301-2	4
Counterpoint 303-4	4
Orchestration 303-4	2
Composition 301-2	4
History of Music 301-2	4
Ensemble II	2
Senior Recital (R)	1
Sociology 101-2 (**) (S)	6
Theology: Sac. Script., Marriage 303-5 (*)	4

Explanations:
(L) Voice Students must take 6 Sem. Hrs. of each language on different years.
(R) Senior in voice or piano or instrument must defray the expense for rental of a piano for their Senior recital.
(S) Courses thus indicated are not taken by the special students.
(*) These courses are taken by all Catholic full-time students, both regular or special (Loyola University Regulation).
(**) Non-Catholic students are required to take this course.
(***) Italian diction will satisfy the requirements.

DESCRIPTION OF COURSES IN APPLIED MUSIC

A. Piano Department

Prerequisites The candidate should be able to play all major and minor scales in thirds, sixths, and tenths in a moderate tempo, arpeggios in all keys, and some short octave etudes. He should have studied some of the standard etudes, such as Moszkowski, Op. 91; Czerny, Op. 299; Heller, Op. 45 and 46; Bach, "Little Preludes," and two or more "Two-Part Inventions"; easier sonatas of Mozart and Haydn; Mendelssohn's "Songs Without Words," etc.

Piano students are trained in the art of accompanying by being called upon to accompany students in voice and solo instruments, under the supervision of their respective teachers.

Freshman Year Scales: arpeggios; triads; dominant sevenths; diminished sevenths.

Exercises: Beringer, "Daily Pianoforte Studies"; Philipp, "School of Technic," or some similar work.

Studies: Cramer, Moszkowski, etc.

Bach: "Two-Part Inventions," continued; French Suites.

Sonatas: Mozart and Haydn; Beethoven, Op. 14, No. 1; selected pieces[1].

Sophomore Year Scales: All major and minor in thirds, tenths, and sixths in four grades of speed, tempo M. M. 80; arpeggios.

Exercises: Beringer, Philipp, Cortot, etc., continued.

Bach: Partitas, French and English Suites.

Studies: Czerny, Op. 740; Cramer, etc.

Sonatas: Haydn and Mozart; Beethoven, Op. 10, Nos. 1 and 2; Liszt, "Consolations;" Schubert, "Impromptus," Op. 90 and Op. 142; Chopin, easier waltzes and mazurkas; nocturnes, Op. 9, No. 2; Op. 55, No. 1, etc.; some compositions of corresponding difficulty by standard modern composers.

Junior Year Scales and arpeggios as before, M. M. 88.

Exercises: Cortot, Beringer, Philipp, Moszkowski, "School of Double Notes."

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1. Any student majoring in applied music, instrumental or vocal, must take one hour per week private instructions. For each half-hour period of individual instruction a minimum of three hours practice per week is required.

Studies: Moscheles; Clementi's "Gradus ad Parnassum;" MacDowell, Op. 139; or works of corresponding difficulty.

Bach: "Well-Tempered Clavichord."

Sonatas: Beethoven, Op. 2, Nos. 2 and 3; Op. 13, 22, 26, 90, etc.

Standard compositions, such as Chopin: Nocturnes, Preludes, Mazurkas; Schumann, "Arabesque," "Novelettes," "Papillons," "Scenes from Childhood;" compositions of Debussy, Brahms, MacDowell, Horatio Parker, Arthur Foote, etc.

Senior Year Scales and arpeggios in all forms at M. M. 112.

Studies: Clementi, "Gradus ad Parnassum;" Chopin, Moszkowski, Op. 72; Scriabine; and other works of corresponding difficulty.

Bach: "Well-Tempered Clavichord," "Italian Concerto;" Mozart, Concerto in D Minor; Beethoven Sonatas, Op. 31, Nos. 3, 27, 90, 81-A; concerto, Op. 37; Chopin: Ballades, Polonaises, Nocturnes; Schumann: "Kreisleriana," "Faschingsschwank aus Wien;" Brahms, Rhapsodies; compositions by Debussy, Ravel, Albeniz, MacDowell, Grieg, etc.

B. Violin Department

Prerequisites To enter the four-year course leading to the degree of Bachelor of Music, with violin as a major study, the applicant must have the ability to perform etudes of the difficulty of the Kreutzer Studies, Nos. 1 to 32, and works of the difficulty of the Viotti Concerto No. 23, De Beriot Concerti Nos. 7 and 9, and the Tartini G Minor Sonata. The applicant should have an elementary knowledge of the pianoforte or acquire it before graduation.

Freshman Year Technique of bowing and left hand. Sevcik, Studies from Mazas, Kreutzer, Dont. Selected concerti by De Beriot, Viotti, Rode. Sonatas by Handel, Geminiani and other masters.

Sophomore Year During the second or third year the candidate must study viola (no teacher required) and be able at the end of the first semester to hold a viola chair in the Symphony Orchestra.

Technique continued. Sevcik. Studies: Kreutzer, Fiorillo, Rode. Pieces by Wieniaswski, Vieuxtemps, etc. Concerti by Viotti, Kreutzer, Rode. (Viola in junior orchestra.)

Junior Year Technique continued. Studies: Fiorillo, Rode, Mazas, Book III. Concerti by Vieuxtemps, Spohr, etc. Italian masters. Bach, Sonatas.

Senior Year Studies of higher grade of difficulty. Sonatas by Bach (violin alone). Concerti by Bruch, Mendelssohn, Lalo, St. Saens, etc.

C. Violincello Department

Freshman Year Major and minor scales in three octaves. Technique of left hand and bowing. Thumb-position exercises; Grutzmacher's Daily Exercises. Dotzauer: Vols. I and II. Selected solo pieces.

Sophomore Year Four-octave scales. Technique (continued). Studies by Grutzmacher, Franchomme, Duport. Sonatas, concerti and solos of suitable grade.

Junior Year Technique (continued). Giese: Technical Exercises. Julius Klengel: Studies. Sonatas by J. S. Bach. Selected compositions by Golterman, Romberg, and others.

Senior Year Exercises by Servais, Piatti, Popper, etc. Concerti selected from Schumann, St. Saens, Haydn, Lalo. Sonatas selected from Beethoven, Grieg, Boelman, Brahms, and others.

D. Organ Department

Prerequisites Applicants for Organ must have sufficient technical equipment to proceed with the study of the instrument.

This course is intended for both concert and church field, the latter mainly.

Freshman Year Preparatory. Manuals alone; manuals and pedals.

Bach: Selected Chorale Preludes; Selected Preludes and Fugues. Selected works by old and modern masters.

Sophomore Year Bach: Continued. Selected Preludes and Fugues; Mendelssohn, Sonata IV; Guilmant, Sonata; Cesar Franck, Prelude, Fugue and Variation; selected works by American, English, French, or German composers.

Junior Year Bach: Sonatas; Concerto in A Minor; Toccata and Fugue in D Minor; Handel, Concerto; selected works by

Widor, Cesar Franck, Mendelssohn, Guilmant; selected modern compositions.

Senior Year Bach: Continued. Cesar Franck, Grande Piece Symphonique; compositions by Widor, Vierne, and modern masters.

E. Voice Department

Prerequisites To enter the course leading to the degree of Bachelor of Music with Voice as a major subject, two years of preparatory study are required. The applicant must know the fundamentals of breath control and tone production. He should be able to sing on pitch standard songs in English. He should be able to read a simple song at sight.

Freshman Year Poise. Breath control and tone production. Psychological approach to singing. Study of vowels and consonants. Enunciation and pronunciation. Standard vocalises. Old Italian songs and arias. Songs in English, including folk songs.

Sophomore Year Standard contrasting vocalises for sustained tone, and for development of agility. Scales, arpeggios. Phrasing. Study of recitative (free and rhythmic). Embellishments. Study of moderately difficult operatic and oratorio arias. Songs by English and American composers. Classics of the old masters, including Handel, Haydn, Gluck, Mozart, etc.

Junior Year Continued use of scales, arpeggios, and vocalises. Standard arias and songs by French, German, Italian, or Spanish, English and American composers.

Senior Year The more exacting operatic and oratorio arias. Songs by Russian and Scandinavian composers (in English). Modern miscellaneous song literature.

Requirements For Graduation Candidates are required to perform satisfactorily a recital program of sixteen songs at the completion of the course. They must be able to play an accompaniment of medium difficulty; to read at sight a song in English of moderate difficulty, or a part in a concerted composition; to prepare, unassisted, a song or an aria.

DESCRIPTION OF COURSES IN THEORY

Accompaniment In the Senior year piano students are trained in the art of accompanying by either the Instrumental or Voice Teacher to whom they may be assigned. 2 sem. hrs.

Analysis 301-302 This course includes Harmonic and Thematic Analysis—the study of musical construction of all forms including Rondo and Sonata Allegro. 4 sem. hrs.

Introduction to Music 101-102 This course is intended for the development of musical understanding through intelligent listening to the structure and interpretation of music. 2 sem. hrs.

Composition 301-302 Analysis of form. Original Compositions in small forms. Class instruction. 4 sem. hrs.

Conducting 301-302 Use of the Baton—Conducting of Part song with previous study and at sight. 2 sem. hrs.

Counterpoint 301-302 Two part counterpoint. All species. Two part invention. 4 sem. hrs.

Counterpoint 303-304 Three part Counterpoint. All species Two part invention. 4 sem. hrs.

Ear Training 101-102 Progressive Rhythmic and Melodic dictation. 4 sem. hrs.

Ear Training 201-202 Two part contrapuntal and simple harmonic dictation, melodic dictation continued. 4 sem. hrs.

Ear Training 301-302 More difficult two part contrapuntal and 4 part harmonic dictation. Melodic dictation continued, in faster tempo for speed in registration. 4 sem. hrs.

Ear Training 101-102 X—Introduction to musical dictation both rhythmic and melodic. 4 sem. hrs.

Ensemble I Ensemble for woodwind and brass. Chamber music in all its combinations; sonatas, trios, quartets, etc. 2 sem. hrs.

Ensemble II Same material as Ensemble I. 2 sem. hrs.

Harmony 101-102 Principles of Chord Connection-root position, first and second versions. Harmonization of given basses and melodies. 4 sem. hrs.

Harmony 201-202 Dominant and Secondary Seventh Chords. Chords of the ninth. Modulation. 4 sem. hrs.

Harmony 301-302 Modulation Continued. Alterations, Suspensions and Anticipations. Passing Notes, etc. Harmonization of given and original melodies. Keyboard Harmony. 4 sem. hrs.

Harmony 303-304 A Comprehensive Review of Harmony A study of Modern Harmony. 4 sem. hrs.

Harmony 101-102 X Leads to Harmony 201-202 4 sem. hrs.

History of Music 201-202 The music of the ancient Greeks.
The music of the early Christian Church.
The beginning of Polyphony. Study of Neumatic Notations.
The Medieval period.
The Medieval and Renaissance instrumental music.
Gregorian music.
Monteverde—Transition to the modern period.
Development of Italian opera.
The beginning of opera in France, England, and Germany.
Instrumental music of the seventeenth century.
Romantic and modern periods.
The rise of modern schools.
Biography—American development.
Modern tendencies. 4 sem. hrs.

Instrumentation 301-302 Transcription and scoring for Band. 4 sem. hrs.

Methods 301-302 Rote singing and care of child's voice. Problems in tone and rhythm. Games suitable for kindergarten, first and second grades. Material and methods for the third and fourth grades. Observation. Sixth, seventh and eighth grade material. 4 sem. hrs.

Methods 303-304 Courses of study for high schools and normal schools.

Material for Chorus, Glee Club, and Orchestra.

Conducting and teaching of Music Appreciation in the intermediate, junior, and senior high schools. 4 sem. hrs.

Methods—Instrumental 301-302 Class management and administration. The technique of teaching homogeneous and heterogeneous classes. The use of state free materials and recently published methods. Problems of organizing scheduling, drilling, uniforming, and equipping bands and orchestras are cited, with suggestions for successful management. 4 sem. hrs.

Methods—Piano 305-306 Instruction in teaching primary grade piano classes—Methods and Materials. 4 sem. hrs.

Methods—Piano 307-308 Instruction in private piano teaching. Methods and Materials. 4 sem. hrs.

Observation—Directed Teaching 301-302 Observation. During the second semester, students teach 90 clock hours in schools under supervision. 4 sem. hrs.

Orchestration 303-304 Transcription and scoring for orchestra of simple compositions by Schumann, Mendelssohn, Grieg, etc. 2 sem. hrs.

Practice Teaching I-II In the Junior and Senior years students majoring in applied music, instrumental or vocal, are trained as teachers. They receive normal training in their respective field and will do practice teaching under guidance and supervision of their instructor. 2 sem. hrs.

Sight Reading 101-102 (Fixed Do System) Sight reading in treble and Bass Clefs. Sight reading in two voices. 4 sem. hrs.

Sight Reading 201-202 Study of and sight reading in the soprano, alto and tenor clefs. Changing of clefs. 4 sem. hrs.

Sight Reading 301-302 Study of the Mezzo-Soprano and Barytone clefs. Sight reading in seven changing clefs. 4 sem. hrs.

Sight Reading 101-102 X Starts with fundamentals of music. Notation, signatures, keys, scales, modes, transposition, rhythms, leading to sight reading in treble and bass clefs. 4 sem. hrs.

PART II

PROGRAM OF STUDY LEADING TO THE DEGREE OF BACHELOR IN MUSIC EDUCATION

GENERAL INFORMATION

The Curricula leading to the Degree of Bachelor of Music Education are in accordance with the requirements of the Louisiana State Board of Education, and are planned to assure adequate preparation for Candidates to hold positions successfully as Music Instructors in the Public Schools of Louisiana.

For all types of Music Students the entrance requirements in Theoretical Music consist of the knowledge of the Rudiments of Music including Scales, Intervals, Measures and Note and Rest Values.

In applied Music, for the Vocal Supervisior an acceptable Singing Voice is necessary, while no previous Voice Training is necessary. Some vocal experience is preferable.

All applied music must be taken in private instruction.

The applicant for the Instrumental Supervisors Course must already have attained the degree of proficiency in the principal instrument of his choice, equal to a minimum level of the third grade.

N. B. With a principal string instrument the Secondary instruments must be Woodwind, Brass and Percussion.
If the principal instrument, Clarinet, Oboe, or Bassoon, the Secondary Woodwind instrument must be Flute, the Brasses, Trumpet, and Trombone.
If the principal instrument is Flute, the Secondary Woodwind instrument must be Clarinet, possibly Oboe or Bassoon, the brasses Trombone and Trumpet.
If the principal instrument is Flute, the Secondary Brass must be French Horn and Trombone, the Woodwind, must be Clarinet.
If the principal instrument is Trombone the minor Brass instruments must be Trumpet or French Horn, the Woodwinds, Flute and Clarinet.
If the principal instrument is French Horn, the minor Brass instrument must be Trombone. The minor Woodwind instruments must be Flute and Clarinet.

DETAILED PROGRAMS OF STUDIES

MAJOR: MUSIC EDUCATION

VOCAL SUPERVISOR

COURSES

Freshman Year Subjects	Sem. Hrs.
Piano	3
Voice	6
Ear Training 101-2	4
Sight Reading 101-2	4
Harmony 101-2	4
Introduction to Music 101-2	2
Chorus	1
Choir	1
English 101-2 (S)	6
Algebra 101—Trigonometry 105 (V) (C) (S)	6
Theology (*)	4

Sophomore Year Subjects	Sem. Hrs.
Piano	3
Voice	6
Sight Reading 201-2	4
Ear Training 201-2	4
Harmony 201-2	4
Keyboard Harmony 201-2	4
Chorus	1
Choir	1
English 201-2 (S)	6
Biology 101 (V) (C) (S)	4
History (USA) 201-2 (V) (C) (S)	6
Theology 205-6 (*)	4

Junior Year Subjects	Sem. Hrs.
Piano	3
Voice	6
Sight Reading 301-2	4
Ear Training 301-2	4
Harmony 301-2	4
Counterpoint 301-2	4
History of Music 301-2 (H)	4
Chorus	1
Choir	1
Physics 101-2-3-4 (V) (C) (S)	8
Educational Psychology (Ed.) 333 (C) (S)	3
History of Education (Ed.) 310 (C) (S)	3
Physical Education (Ped.) 175-6 (Cyc) (C) (S)	4
Theology 301-2 (*)	4

(For explanation of abbreviations see Page 33.)

Senior Year Subjects	Sem. Hrs.
Voice	6
Form and Analysis	4
Instrumentation 301-2	4
Conducting 301-2	2
Chorus	1
Choir	1
Grade Methods 301-2 (C)	4
High School Methods 303-4 (C)	4
Education (Ed.) 303-4 (C) (S)	4
Education (Ed.) 305-51 (**) (S)	4
Observation and Teaching 301-2 (C) (S)	4
Physical Education (Ped.) (***) 177-6 (Cyc.) (C) (S)	4
Sociology 101-2 (V) (C) (S)	6
Theology 303-5 (*) 306 (*)	4

MAJOR: MUSIC EDUCATION

INSTRUMENTAL SUPERVISOR

Band

COURSES

Freshman Year Subjects	Sem. Hrs.
Piano	3
Principal Band Instrument	6
Ear Training 101-2	4
Sight Reading 101-2	4
Harmony 101-2	4
Introduction to Music 101-2	2
Band or Orchestra	1
English 101-2 (S)	6
Algebra 101—Trigonometry 105 (V) (C) (S)	6
Theology 103-4 (*)	4

Sophomore Year Subjects	Sem. Hrs
Piano	3
Principal Band Instrument	6
Minor Band Instrument	1½
Minor Band Instrument	1½
Sight Reading 201-2	4
Ear Training 201-2	4
Harmony 201-2	4
Keyboard Harmony 201-2	4
Band or Orchestra	1
English 201-2 (S)	6
Biology 101 (V) (C) (S)	4
History (USA) 201-2 (V) (C) (S)	6
Theology 205-6 (*)	4

(For explanation of abbreviations see Page 33.)

Junior Year Subjects	Sem. Hrs.
Principal Band Instrument	6
Minor Band Instrument	1½
Minor Band Instrument	1½
Sight Reading 301-2	4
Ear Training 301-2	4
Harmony 301-2	4
Counterpoint 301-2	4
History of Music 301-2 (H)	4
Band or Orchestra	1
Physics 101-2-3-4 (V) (C) (S)	8
Educational Psychology (Ed.) 333 (C) (S)	3
History of Education (Ed.) 310 (C) (S)	3
Physical Education (Ped.) 175-6 (Cyc.) (C) (S)	4
Theology 301-2 (*)	4

Senior Year Subjects	Sem. Hrs.
Principal Band Instrument	6
Percussion	3
Band or Orchestra	1
Form and Analysis 301-2	4
Instrumentation 301-2	4
Conducting 301-2	2
Instrumental Methods Materials 301-2 (C)	4
Instrumental Methods Materials 303-4 (**)	4
Education (Ed.) 303-4 (C) (S)	4
Education (Ed.) 305-51 (**) (S)	4
Observation and Teaching 301-2 (C) (S)	4
Physical Education (Ped.) 177-8 (C) (***)	4
Sociology 101-2 (V) (C) (S)	6
Theology 303-5 (*) 306 (*)	4

MAJOR: MUSIC EDUCATION

INSTRUMENTAL SUPERVISOR

Orchestra

Freshman Year Subjects	Sem. Hrs.
Piano	3
Principal Orchestra Instrument	6
Minor Orchestra Instrument	3
Ear Training 101-2	4
Sight Reading 101-2	4
Harmony 101-2	4
Introduction to Music 101-2	2
Orchestra	1
English 101-2 (S)	6
Algebra 101-Trigonometry 105 (V) (C) (S)	6
Theology 103-4 (*)	4

(For explanation of abbreviations see Page 33.)

Sophomore Year Subjects	Sem. Hrs.
Piano	3
Principal Orchestra Instrument	6
Minor Orchestra Instrument	3
Orchestra	1
Sight Reading 201-2	4
Ear Training 201-2	4
Harmony 201-2	4
English 201-2 (S)	6
Biology 101 (V) (C) (S)	4
History (USA) 201-2 (V) (C) (S)	6
Theology 205-6 (*)	4

Junior Year Subjects	Sem. Hrs.
Principal Orchestra Instrument	6
Minor Orchestra Instrument	3
Ear Training 301-2	4
Sight Reading 301-2	4
Harmony 301-2	4
Counterpoint 301-2	4
History of Music 301-2 (H)	4
Orchestra	1
Physics 101-2-3-4 (V) (C) (S)	8
Educational Psychology (Ed.) 333 (C) (S)	3
History of Education (Ed.) 310 (C) (S)	3
Physical Education (Ped.) 175-6 (Cyc.) (C) (S)	4
Theology 301-2 (*)	4

Senior Year Subjects	Sem. Hrs
Principal Orchestra Instrument	6
Percussion	3
Orchestra	1
Form and Analysis 301-2	4
Instrumentation 301-2	4
Conducting	2
Instrumental Methods, Material 301-2 (C)	4
Instrumental Methods, Material 303-4 (**)	4
Education (Ed.) 303-4 (C) (S)	4
Education 305-51 (**) (S)	4
Observation and Teaching 301-2 (C) (S)	4
Sociology 101-2 (V) (C) (S)	6
Physical Education (Ped.) 177-8 (C) (S) (***)	4
Theology 301-2 (*)	4

MAJOR: MUSIC EDUCATION
PIANO SUPERVISOR

COURSES

Freshman Year Subjects	Sem. Hrs.
Piano (See catalogue)	6
Ear Training 101-2	4
Sight Reading 101-2	4
Harmony 101-2	4
Chorus	1
Introduction to Music 101-2	2
English 101-2 (S)	6
Algebra 101-Trigonometry 105 (V) (C) (S)	6
Theology 103-4 (*)	4

(For explanation of abbreviations see Page 33.)

Sophomore Year Subjects	Sem. Hrs.
Piano	6
Chorus	1
Sight Reading 201-2	4
Ear Training 201-2	4
Harmony 201-2	4
Keyboard Harmony 201-2	4
English 201-2 (S)	6
Biology 101 (V) (C) (S)	4
History (USA) 201-2 (V) (C) (S)	6
Theology 205-6 (*)	4

Junior Year Subjects	Sem. Hrs.
Piano	6
Ear Training 301-2	4
Sight Reading 301-2	4
Harmony 301-2	4
Counterpoint 301-2	4
History of Music 301-2 (H)	4
Chorus	1
Physics 101-2-3-4 (V) (C) (S)	8
Educational Psychology (Ed.) 333 (C) (S)	3
History of Education (Ed.) 310 (C) (S)	3
Physical Education (Ped.) 175-6 (Cyc.) (C) (S)	4
Theology 301-2 (*)	4

Senior Year Subjects	Sem. Hrs.
Piano	6
Form and Analysis 301-2	4
Instrumentation 301-2	4
Conducting 301-2	2
Chorus	1
Piano Class Methods 305-6 (Cyc.) (C)	4
Piano—Special Method and Literature 307-8 (Cyc.) (C)	4
Education (Ed.) 303-4 (C) (S)	4
Education (Ed.) 305-51 (**) (S)	4
Observation and Teaching 301-2 (C) (S)	4
Sociology 101-2 (V) (C) (S)	6
Physical Education (Ped.) 177-8 (Cyc.) (C) (**) (S)	4
Theology 303-5 (*) 306 (*)	4

(C) Courses thus indicated must be selected by the Non-veteran students who choose the B.M.E. with State certification (State Bd. of Educ. Reg.).
(V) Courses thus indicated may be omitted by the Veterans who choose B.M.E. with certification (State Bd. of Educ. Reg.).
(S) Courses thus indicated are not taken by the special students.
(H) Courses thus indicated may be taken in the senior year.

(*) These courses are taken by all Catholic full-time students, regular and specials (Loyola University Regulation).
(**) These courses are chosen by the Veteran students who choose B.M.E. course and desire a State certificate (State Board of Educ. Regulation).
(***) One Add. Sem. Hrs. in Phys. Ed. if Veteran (State Board of Edu. Regulation).
(Cyc.) The courses marked (Cyc.) are given on alternate years.

DESCRIPTION OF COURSES REQUIRED IN APPLIED MUSIC

A. Major Band Instruments

Brass Prescott Technique System, together with major works of recognized composers. Senior recital.

Reeds Prescott Technique System, together with major works of recognized composers. Senior recital.

Double Reed Instruments Prescott Technique System, together with major works of recognized composers and senior recital.

Flute Pares, Maquerre De Lorenzo; orchestra studies, chamber music, works of recognized composers. Senior recital.

B. Minor Band Instruments

A study is made of all state methods provided for use in school classes.

C. Orchestra Instruments

Violin 1-2 Sevcik, Method for Beginners, Books I, II, III, IV. Gruenberg, Elementary Violin Lessons; all Major and Minor scales and arpeggios in the first position.

Studies: Wohlfahrt, Op. 45, Book 1; Kayser, Op. 20 Book 1; Duets by Pleyel, Op. 48; Mazas, Op. 70.

Credit will not be given for Violin 1 until Violin 2 has been completed.

Cello 1-2 Kummer Method, the first six positions; Popper, Fifteen Easy Studies in the First Position; Kummer Method continued; Tenor clef; Scales in two octaves; Lee, Progressive and Melodic Etudes, Vol. I. Easy pieces by Noelk, Op. 112, Op. 115; easy sonatinas by Hoffman.

D. Piano

Piano 101-102 S M Grade 1—Understanding of keyboard and meter signatures, note and rest values; musical terms; construction of major and minor scales.

Mathews, Graded Studies, Grade 1; Streabbog, Studies, Op. 63.

Major and minor scales played. Add broken chords in all keys.

Mathews, Grade 2. Bach for beginners; sight reading and easy duets.

Piano 201-202 S M Grade 2—Scales; arpeggios; octaves; sonatinas by Clementi, Reinecke and Kuhlau; Bach, Little Preludes; Burgmuller, Studies, Op. 100; sight reading in Community Song Book.

Bach, Two-Part Inventions; Heller, Op. 47; Grieg, Lyric Pieces, Op. 12; Beethoven, Sonatinas, Op. 49.

Piano 301-302 S M Grade 3—Beringer, Daily Technical Studies; Moszkowski, Studies, Op. 91; Bach, French Suites; Cramer, Studies; Mozart and Haydn, Sonatas; Chopin, Waltzes and easier Preludes; Schubert, Impromptus; Beethoven, Bagatelles.

Piano 303-304 S M See Sophomore Year, Piano Department.

ACADEMIC COURSES REQUIRED FOR VARIOUS DEGREES IN MUSIC

In order to meet the requirements of the National Association of Schools of Music the following standards have been set:

(a) With Voice as a Major, a minimum of 24 and a maximum of 30 semester hours of academic and cultural courses are required, to include at least 10 semester hours in modern language and additional courses in languages, English poetry, drama, and correlated arts.

(b) With an Instrument or Composition as a Major, a minimum of 18 and a maximum of 30 semester hours are required in subjects of a general cultural value.

For the description of academic subjects, consult the Catalogue of the College of Arts and Sciences.

DEGREES CONFERRED

COLLEGE OF MUSIC

May 31, 1948

BACHELOR OF MUSIC

Dorothy Stanley Black

Rosemary Marphis

Kathryn Barbara Quinlisk (*Cum Laude*)

BACHELOR OF MUSIC EDUCATION

Al Joseph Belletto

Harold Joseph Blum (*Cum Laude*)

REGISTER OF STUDENTS

Year 1947-1948

College of Music

Alessi, Frank	Louisiana
Alexander, Elliot	Louisiana
Arnona, Francis	Louisiana
Arsaga, Ritamae	Louisiana
Avrard, Joan	Louisiana
Baker, Heymar	Louisiana
Ballam, Adrian	Louisiana
Ballestas, Humberto	Panama
Barranco, Philip	Arkansas
Beckler, Leonard	Louisiana
Belletto, Alphonse	Louisiana
Benoit, Robert	Louisiana
Benson, Jerome Jos.	Louisiana
Benton, Mary M.	Louisiana
Bernard, Thos. H.	Louisiana
Bickham, Leo	Louisiana
Binder, Alois	Louisiana
Black, Dorothy Mrs.	Tennessee
Blanke, Eugene	Louisiana
Bloemer, Jos.	Louisiana
Blount, Edward	Florida
Blum, Harold	Louisiana
Bonnet, Donald	Louisiana
Boone, Doris	Louisiana
Boone, Nathalee	Louisiana
Boss, Edward	Louisiana
Boudreaux, Gerald	Louisiana
Boudreaux, Wallace	Louisiana
Brennan, Rhea M.	Louisiana
Brimball, John	California
Bryan, Clara	North Carolina
Cali, Audrey	Louisiana
Cammarata, Santo	Louisiana
Campbell, Wm. G.	Louisiana
Campisi, Ignatius J.	Louisiana
Carey, Bernard	Louisiana
Carter, Beverly	Louisiana
Carubba, Michael J.	Louisiana
Caruso, Charles	Louisiana
Casler, Lois	Louisiana

Cassanova, Francis	Mississippi
Catalano, Joseph	Louisiana
Cazaubon, Paul A.	Louisiana
Chambers, James	New Jersey
Chambon, Edward	Louisiana
Cinquingranno, Salvador	Louisiana
Claret, Ora C.	Louisiana
Coci, Rosamelia	Louisiana
Cooper, Alice	Louisiana
Copponex, Rupert J.	Louisiana
Crosby, Richard	Louisiana
Crumley, Kenneth	Louisiana
Cunningham, Federick	Louisiana
D'Amico, Lewis	Louisiana
Danner, Alberta	Louisiana
Dantoni, Joseph A.	Louisiana
Dawson, Blase	Louisiana
de la Houssaye, Edna	Louisiana
Dibdin, Marian	Louisiana
Dierker, Sr. Mary Bernarde, S.S.N.D.	Louisiana
Doria, Alvin	Louisiana
Duffy, Anna L.	Louisiana
Duffy, Mildred	Louisiana
DuQuesnay, Noel	Louisiana
Duvic, Dr. Henry T.	Louisiana
Ello, Jos. G.	Louisiana
Erskine, Gilbert	Kentucky
Evans, Ronald	Louisiana
Fargason, Mary	Louisiana
Feugas, Patricia	Louisiana
Feux, Henry	Louisiana
Fullmer, Marjorie Mrs.	Louisiana
Gaiennie, George	Louisiana
Geerken, Beverly	Louisiana
Gondolfi, Anthony	Louisiana
Goodspeed, Marie	Louisiana
Graggagnini, Rosemary	Louisiana
Gueldner, Charles	Louisiana
Guidry, Woodward	Texas
Haar, SR. M. Immaculata, O. S. B.	Louisiana
Harun, Stephen C.	Pennsylvania
Hanley, Merwin	Louisiana
Hill, Wm. J.	Texas
Hinkley, Charles	Pennsylvania
Housand, James G.	Louisiana
Howat, Mary Dean	Louisiana
Huete, Ernest	Louisiana

Joseph, Raymond S.	Louisiana
Joubert, Sarah Ann	Louisiana
Keenan, Mary M.	Louisiana
Kennedy, Mark W. Jr.	Louisiana
Klute, Bertrand	Louisiana
Koffskey, George	Louisiana
Kontos, Chris M.	Louisiana
Kososki, Robert	Minnesota
Landry, Veronica	Louisiana
Lee, Barbara Sue	Louisiana
Leaumont, Helen N.	Louisiana
Lewis, Joseph E., Jr.	Louisiana
Lillo, Marie	Mississippi
Liuzza, Anthony S.	Louisiana
LoBre, Lawrence J., Jr.	Louisiana
Lopez, George A.	Louisiana
Loyacano, Stephen J.	Louisiana
Lubritz, Coleman	Louisiana
Lyeki, Joan	Louisiana
McGill, Arthur L., Jr.	Louisiana
Macaluso, Joseph N.	Louisiana
Maggiore, John F.	Louisiana
Mandry, Joseph	Louisiana
Mannino, Frank J.	Louisiana
Marchese, Salvador	Louisiana
Marckese, Vincent B.	Louisiana
Marino, Anna Mae	Louisiana
Marphis, Rosemary	Louisiana
Meek, Lucille	Tennessee
Mendelson, Stanley J., Jr.	Louisiana
Merot, Jacqueline B.	Louisiana
Merritt, Evelyn	Louisiana
Meyer, Mary Lou	Louisiana
Miller, Gula M.	Louisiana
Miorana, Joseph M.	Louisiana
Monteleone, Peter X.	Louisiana
Montz, Betty	Louisiana
Nami, Maebress	Louisiana
Navaro, Sr. Mary Richard	Louisiana
Navo, Roy	Louisiana
Neeb, Lucy M.	Louisiana
O'Neal, George	Louisiana
Pagano, Salvador	Louisiana
Parton, Kenton J.	Texas
Pepperman, Jules A.	Louisiana
Peterson, Harold E., Jr.	Louisiana
Phillips, Wilbur F.	Louisiana
Pico, Dorothy	Louisiana
Poirier, Sr. M. Angeline, R.S.M.	Louisiana

Porter, William O., Jr.	Georgia
Quinlisk, Kathryn B.	Illinois
Rand, Kelly	New York
Raymond, Parham M.	Louisiana
Rees, Jocelyn M.	Louisiana
Reiner, Jack	Texas
Richard, Jules F., Jr.	Louisiana
Robert, Cyril	Louisiana
Robert, James A.	Louisiana
Robichaux, Emile J.	Louisiana
Rodriguez, Donald J.	Louisiana
Rogers, Lena Mae	Louisiana
Roos, James M.	Louisiana
Rotolo, Rose M.	Louisiana
Roushar, Norman P.	Louisiana
Ruhlman, Mary C.	Louisiana
Russell, Emmet S.	Louisiana
Sadlier, Claus E., Jr.	Louisiana
Sadlier, Gerald	Louisiana
Sadlier, Ronald F.	Louisiana
Salloum, Leon G.	Louisiana
Sanborn, Estelle L.	Louisiana
Schexnayder, Marion T.	Louisiana
Schilleci, Mary Gloria	Louisiana
Schmiege, Anna V.	Louisiana
Schmidt, Kenneth	Louisiana
Schorling, Ray M.	Louisiana
Schulz, Erwin L.	New York
Serio, Grace G.	Louisiana
Sinclair, Gladys E.	Louisiana
Steib, George F.	Louisiana
Stevens, Mrs. Myrtle E.	Louisiana
Stuart, Paul S., Jr.	Louisiana
Tarleton, Richard J.	Louisiana
Tate, Jean	Alabama
Theard, Harry L.	Louisiana
Thomas, William	Louisiana
Toca, Clem Emile	Louisiana
Truemper, Joseph T.	Tennessee
Uzee, Louis J.	Louisiana
Valentino, Lawrence J.	Louisiana
Varuso, Frank	Louisiana
Venturella, Chas.	Louisiana
Vieron, Nick L.	Louisiana
Westmoreland, Fred M.	Louisiana
Wiseman, Donald O.	Michigan
Young, Charles L.	New York
Ziegler, Austin H.	Louisiana
Zimmer, Maxmillian E.	Louisiana
Zimmerman, Edward M.	Texas